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On the Lower Sioux Reservation, casino money and heroin make for a lethal combination

A VILLAGE CONSUMED

MULLEN Lindbergh, Humphrey... or Hitler? *p. 6* | **FOOD** Lunch that's free for all *p. 15* | **MUSIC** The Happy Children's growing pains *p. 33*

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September 27-October 3, 2017

VOLUME 37 | NUMBER 1921

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PHOTO BY
Shelly Mosman

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OFFICE HOURS Monday-Friday 8:30 am to 5:30 pm

ISSN 0744-0456. City Pages is published weekly by Star Tribune Media Company, LLC. City Pages is located at 800 1st St. N., Ste. 300, Minneapolis, MN 55401. City Pages is available free of charge, limited to one copy per reader. Additional copies of the current issue may be purchased at the City Pages office for $1, payable in advance. No person may, without prior written permission of City Pages, take more than one copy of each City Pages weekly issue. Subscriptions are available for $100 per year. Subscription orders must include check or money order payable to City Pages, and should be mailed to City Pages Subscriptions, 800 1st St. N., Ste. 300, Minneapolis, MN 55401. Periodicals postage paid at Minneapolis, Minnesota. Postmaster: Send address changes to City Pages, 800 1st St. N., Ste. 300, Minneapolis, MN 55401.

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DARIN KAMNETZ

THE STAT SHEET

37,355
National record for Division III football attendance set at the St. Thomas-St. John's game at Target Field

$150,000
Amount Teresa Ann Garin stole from her former employer, Hamline University, for which she received only probation

4,872,487
Number of Americans who declared bankruptcy due to medical bills from 2011-2017

0
Number of British who did so over the same period

> **"I'm white AF, but the whitest thing ever has to be calling the cops because you smelled spicy food in the middle of the night and felt threatened."**

Reader Dale Walker responds to "East St. Paul resident smells 'peppers,' calls police because... um...," at citypages.com.

PROFILES IN COURAGE

SINCE HIS ELECTION last fall, Congressman Jason Lewis (R-Woodbury) has gone from tough-talking radio host to delicate flower. He's steadfastly avoided holding any public town hall meetings, fearing violent leftist protesters.

On Fox News last week, Lewis equated the Nazi march in Charlotttesville with peaceful gatherings outside his home and office, where constituents protested his vote to kick tens of millions of people off their health insurance.

It's hard to blame him. When you represent the mean streets of Farmington and Eagan, crippling fear is the better part of valor.

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Minnesota lakefront **MCMANSION** ordered torn down after neighbor fight

7 things to know about the latest asinine south Minneapolis **BIKE LANE FIGHT**

MCMANSION BLUES

Judge orders new lakefront home demolished

HOLLY RUETHER

Tom Ruether bought the waterfront cabin on Grand Lake, about 15 miles southwest of St. Cloud, during his bachelor days.

Time passed. Tom fell in love, got married. Tom and Holly Ruether remodeled the structure with the thought that the cozy split-level would be their tranquil retirement home.

"This was going to be their happily ever after," says the couple's attorney, Harry Burns. And so it was until about 2015.

The property next door had been in the Mimbach family since the 1930s. The original cabin, on a lot that measures only 50 feet wide, would eventually fall into disrepair.

In 2015 Kathleen Mimbach and her grandson Matthew applied to the city of Rockville for four building permits. According to court records, the remodel and addition project included adding a new fireplace and plumbing for three bathrooms, with a total cost of "$75,000."

Then their neighbors, with Matthew serving as general contractor, razed the existing cabin, leaving only its footings.

The new foundation that was soon underway appeared to encroach on the Ruethers' property line, and also looked to be in violation of building code setbacks. The Ruethers made their concerns known to Matthew.

According to court documents, he blew them off. After the Ruethers threatened Rockville with legal action because it had done nothing about the alleged code violations, the Mimbachs were forced to apply for an after-the-fact variance. It was eventually granted by a 3-to-2 City Council vote, with Mayor Jeff Hagen casting the deciding vote—despite disclosing the fact that he was Kathleen Mimbach's nephew.

The Ruethers sued their neighbors, asking a court to slap an injunction on the lakefront McMansion, which was almost complete.

"It was looming. It was a monstrosity," says Burns. "They encroached on setbacks on neighbors on both sides. They expanded the footprint, and they expanded the footprint that's allowed by ordinance."

In May, it was the Ruethers who got a setback: District Court Judge Vicki Landwehr ruled against their attempt to seek an injunction, though she did warn the Mimbachs that the plaintiffs could one day "prevail at trial." If they did, Landwehr said, "any additional expenses [the Mimbachs] incur to complete the construction project may only serve to increase their economic loss," if her ruling determined that the home would have to be torn down.

That's exactly what's happened. Landwehr recently ruled that the Mimbachs' structure must be destroyed. The judge criticized the city for addressing the situation with "indifference and neglect."

Matthew Mimbach did not return messages seeking comment. —CORY ZUROWSKI

The Name Blame Game

Who said it: Hubert Humphrey, Charles Lindbergh, or Adolf Hitler?

Mike Mullen

One a spring day in 1927, a dashing young man from Little Falls took off in a single-engine plane from New York. A day and a half later, Charles Lindbergh landed in Paris, instantly a worldwide sensation.

Five years later Lindbergh became an even more famous figure of tragedy when his infant son, who bore his father's name, was kidnapped and killed. "The Crime of the Century," they called it. America's heart poured out for this tall, thin pilot, the pride of Minnesota.

Those feelings did not survive the decade. Lindbergh mistook fame for influence, and started telling people what he really thought: Let's give these Nazis a chance.

Nine decades after he became the most famous man in the world, Lindbergh's back in the headlines. Statutes of Robert E. Lee and lakes named for John C. Calhoun are under siege. So is "Terminal 1-Lindbergh" at the Minneapolis-St. Paul Airport. Lindbergh's defenders will tell you he "lived in complex times" and is getting an unfair rap.

Let's find out by playing a little game. Read the quotes below, then decide if they belong to Lindbergh, or Hubert Humphrey (former Minneapolis mayor, U.S. senator, and vice president), for whom the other MSP terminal is named... or Adolf Hitler. Correct answers at the bottom.

1. "[The Jews'] greatest danger to this country lies in their large ownership and influence in our motion pictures, our press, our radio, and our government."

2. "It is the European race we must preserve; political progress will follow. Racial strength is vital, politics a luxury."

3. "Freedom is hammered out on the anvil of debate, discussion, and dissent."

4. "Germany now has the means of destroying London, Paris, and Prague."

Lindbergh mistook fame for influence.

5. "[Germany] alone can either dam the Asiatic hordes or form the spearhead of their penetration into Europe."

6. "We have this race problem which is bound to cause the most serious trouble."

7. "Germany is in many ways the most interesting country in the world, and she is attempting to find a solution to some of our most fundamental problems."

8. "The friendship, goodwill, and understanding of other nations is another source of strength that we should seek and merit."

9. "The rights of men and nations must be readjusted to coincide with their... strength."

10. "This is a war over the balance of power in Europe, a war brought about by the desire for strength on the part of Germany, and the fear of strength on the part of England and France."

11. "Perhaps we should do well to spend a few minutes in considering projects which grace and embellish the earth, instead of shaking it."

12. "Whenever the Jewish percentage of total population becomes too high, a reaction seems to invariably occur."

13. "And while we stand poised for battle, Oriental guns are turning westward, Asia presses towards us on the Russian border, all foreign races stir restlessly."

14. "It isn't the Communist that's the trouble. It's the poverty, the misery, the sickness, the illiteracy, the frustration, the hopelessness."

15. "After all, there is a God-made difference between men and women that even the Soviet Union can't eradicate."

16. "It is a sad fact that in a world two-thirds colored our own Negro citizens are almost totally unused in the diplomatic field."

17. "Our civilization depends on a united strength among ourselves; on strength too great for foreign armies to challenge; on a Western Wall of race and arms which can hold back either a Genghis Khan or the infiltration of inferior blood."

18. "In matters of disarmament—as in every area of our foreign policy—we need both an open mind and an eagerness to explore every possibility to the limit."

19. "We, the heirs of European culture, are on the verge of a disastrous war, a war within our family of nations, a war which will reduce the strength and destroy the treasures of the White Race, a war which may even lead to the end of our civilization."

Answers: Statements Nos. 3, 8, 11, 14, and 18 belong to Hubert Humphrey. The rest were spoken or written by Charles Lindbergh between the years 1933 and 1941.

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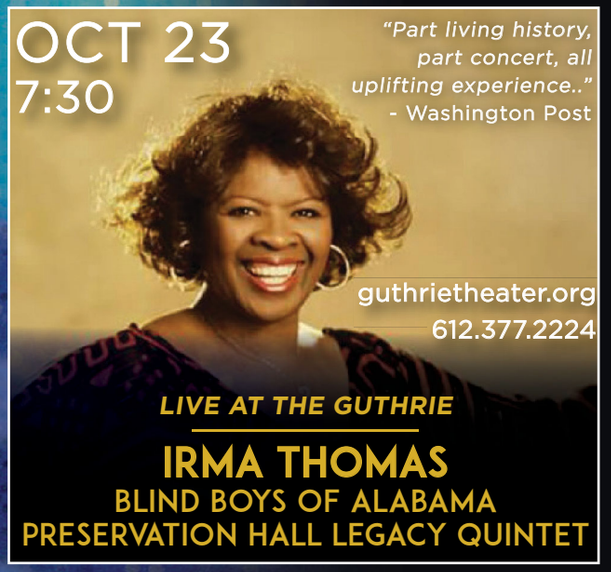

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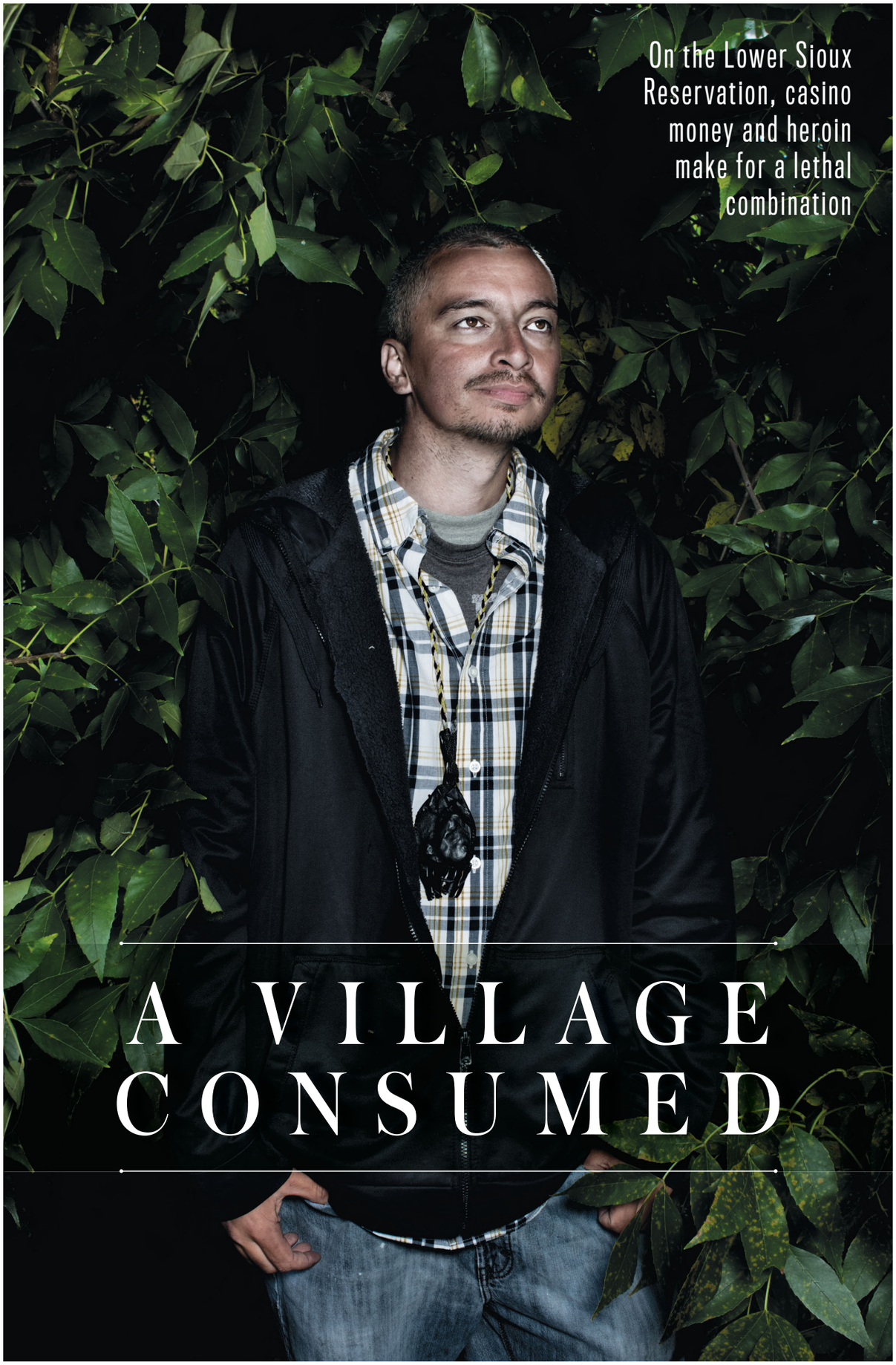

On the Lower Sioux Reservation, casino money and heroin make for a lethal combination

A VILLAGE CONSUMED

SHELLY MOSMAN

BY KRISTOFFER TIGUE

Mark Green opens his eyes to the blinding fluorescent lights of his Brainerd hospital bed. Stuffed down his throat, a plastic tube pumps oxygen into his lungs, giving him an unbearable feeling of constantly inhaling without a second breath.

Thick sweat glazes his forehead and soaks through layers of sheets covering his body, all tamped down by an electrical heated blanket.

Breaking an arm free from the bed's restraints, Green tears the tube from his mouth and sighs in relief, just as a crew of nurses flock to the room to hold him back down.

He begins to lose consciousness again and a brief glimpse of his last memory flashes across his mind—taking his daily methadone dose as his friend grabbed a soda from inside the gas station.

Then: nothing.

When Green regains consciousness, his mother and 10-year-old daughter are standing beside him. He tries to sit up, but he's too weak. He remembers closing his eyes with shame and turning away from his family, only to catch imaginary sight of his other daughter—the one he hasn't met yet.

"My own father left me to fend for myself," he recalls thinking. "I can't do that to my daughters."

It's now been six months since Green's overdose on methadone, a prescribed opioid meant to help addicts ease off heroin and prescription painkillers. For the last two years, he's been using it to help kick his heroin addiction.

Green, 32, isn't the only one from the Lower Sioux Indian Reservation affected by the country's opioid epidemic. The small, western-Minnesota Indian reservation of about 900 members has seen a huge spike in overdoses.

Green knows roughly 20 people who have died from overdoses or opioid-related complications. "I was starting to get numb to it there for a while. It was happening so fast, so frequent. In our community... you could probably ask anybody and they've been touched by it somehow."

A FAMILY REUNION

Lower Sioux isn't what you'd expect if you've ever visited Minnesota's larger, better-known reservations up north.

Green is technically registered as a member of Red Lake, but he lived in the Lower Sioux to be with his family and raise his daughter.

Red Lake is poorer, more remote, littered with structures in various states of disrepair.

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SHELLY MOSMAN

Mark Green with his daughter

Lower Sioux is different, he says, nodding toward a cherry BMW as it pulls up to the community center. An attractive young woman steps out, wearing designer shorts and tank top. She strides confidently as the summer wind catches her hair, exposing hints of professional highlighting. "People got money here," Green says.

Lower Sioux feels like a suburb. Its winding streets meander past large, nearly identical houses with expansive lawns, driveways stocked with late-model cars.

The community center sits next to the police station, which is next to the gas station, the church, and the school. They surround the village hub, the Jackpot Junction Casino, the fountain of the tribe's prosperity.

It's July 1, and Lower Sioux members are showing up to collect their share of the casino's profits, $1,400 per member per month. Though Green isn't a member, his ex-girlfriend is, and Green collects child support from the tribal government ever since he gained full custody of their daughter back in 2011.

Wearing a polo and faded jorts, he carries himself like a ghost of his former life. Once a child basketball star, he now moves with the slow, methodical hesitation of someone who's faced serious regret and is determined not to make the same mistakes twice.

His clothes are slightly baggier since he's quit methadone. But today, he walks with a light step, anticipating seeing some of his closest friends—a family reunion of sorts.

At Joey O'Brien's house, two dogs sprint past a backyard swimming pool and clamber up the deck before stretching out across the stained wood. The home is a product of his monthly casino payments, with enough lawn to host a small carnival.

Light pours through large bay windows, illuminating plush furniture. Candles, vases, and family photos line bookshelves. An inspirational quote hangs from the kitchen wall: "What I love most about my home is who I share it with."

Just a year ago, this three-level structure was overrun with fellow users looking to buy, or those simply needing a roof to sleep under. "It was like drug central," Green says. "But it's nice, so that's kind of why it felt comfortable. The nice houses down here made it feel different."

In a village so small—only about half of Lower Sioux's members live on the reservation—it seemed like everyone was using heroin or knew someone who was, says Toni O'Neil, O'Brien's former roommate. "It's a small community, so every overdose affected everybody. We all know each other personally and grew up together."

Tribal Chairman Robert Larsen says that when heroin hit the reservation eight years ago, it spread quickly and without warning. "It came on like a storm. No one could predict it. Nobody thinks, 'Oh, that's going to happen here.'"

'THE HIGH LIFE'

O'Brien, 34, stands just over six feet tall with a lean but muscular build. A small eyebrow piercing gleams against his fair complexion. A backward baseball cap covers hair cropped short and trendy. But what's most noticeable are the two large dimples that span the length of each cheek when he smiles—something he's being doing a lot more of recently.

O'Brien has always been a people magnet, and it's not hard to imagine why. He's both laid-back and silver-tongued. Add a penchant for hedonism, and Lower Sioux had found its unofficial party host.

For a while, life seemed an endless celebration to O'Brien. "I don't have no kids and I owned my house. I had my own money. So mine was like the party

KRISTOFFER TIGUE

Joey O'Brien stands in his fully furnished living room, which he once emptied to pay for his drug addiction.

house," he says. "Everybody always hung out here. Every room people were sitting around doing shit."

Former roommate O'Neil says that when the first of the month rolled around and people had money, the place was packed. "On paydays, this place was like Grand Central station," she says.

The home was so popular that young parents were even bringing their kids. Green did so on several occasions, he says. His daughter played with the other children while he and other parents used in the back rooms.

At first, the constant parties were fun, O'Brien says. He could maintain a relatively normal life: paying his bills on time, taking care of his house, and maintaining good relations with his family. Heroin would eventually change all that.

Around 2009, when a crackdown on OxyContin made it harder to come by, dealers from outside the reservation started showing up with heroin as a cheaper substitute. You could get the same amount of heroin for a fourth of the cost of OxyContin, O'Brien says.

Larsen thinks dealers targeted the rez because members had money. When one would be booted from town, another would show up later and take their place.

"We were still young, so we'd party and then take it for the hangover to get to class," says Green. "That's how it started, innocently enough."

But within a year, it was no longer an innocent home remedy. Daily maintenance was required just to avoid the withdrawals.

O'Brien found himself constantly asking friends and family for money. When they cut him off, he stole from stores and sold his belongings. "I didn't give a shit. I sold all my living room. My house was empty. I didn't have a choice. I had to do it so I wouldn't feel sick."

When stealing and begging didn't work, he'd travel to neighboring cities and buy expensive furniture or TVs and put them on a monthly payment plan, then hawk them for quick cash. "You'd pay like $1,800 for the TV at the store, but you'd sell it for like a gram or two, so like $300 worth of shit."

Sara Bidinger, O'Brien's cousin, says she and Joey used to be attached at the hip. But when O'Brien became addicted, she cut him out of her life. "He was just so annoying. Borrowing money and stealing. He was like the biggest manipulator ever."

Last year, police busted O'Brien for petty larceny. His family took the opportunity to get him ordered into treatment. "Everyone wanted me to get sober and I didn't care," he says. "And then they caught me on camera at the [gas station] down here and they thought that was their one little chance to get me."

It was Bidinger who turned him in. "He stole a hot dog," she laughs. "I called the cops and told them where he was."

Police got a search warrant to enter his house, finding enough to charge him with heroin possession. He now attends a Redwood County program that forces him to both work and seek daily treatment, or risk jail time.

It's working. He's been clean for eight months and wants to stay that way. "It wasn't life," O'Brien says about his years on heroin. "It was just the high life."

'BEEP, BEEP, BEEEEE...'

With 20 seconds left on the clock, Mark Green had a choice. Take the winning shot, which he knew he could make, or pass the ball to an open teammate who rarely touched the ball.

"He passed it," recalls Carmen Green, his mother. "He passed it... even though he was right there."

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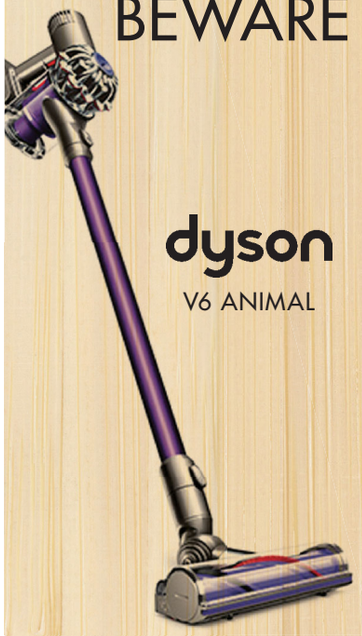
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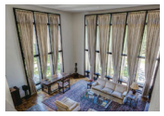

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Mark Green stops to pay his respects at the grave of a friend who died three years ago from a heroin overdose.

His teammate scored and their seventh-grade traveling team placed second in the state championships that year.

"I was just so proud of him because he thought of somebody besides himself," Carmen says. "He was always that way."

Today, Green can't think about those days without encroaching melancholy. It wasn't long after that when things started going south. These days, there are a lot of things he wishes would have gone differently.

Green's father died from illness when he was 3. At least that's what he grew up believing. At 14, a neighborhood kid broke the truth: Dad had committed suicide. A few years later, Green witnessed two people being gunned down in Minneapolis. Last year, he learned he had another daughter from a past relationship.

Her son's southward trajectory breaks Carmen's heart. "Those friends he had took him down a wild ride," she says. "I couldn't believe my son was dealing with all of these awful things."

Green didn't realize it at the time, he says, but opioids helped him deal with the painful memories. Now, whenever he gets the urge to use again, he asks his family to remind him of that day he overdosed to scare him straight.

It was Valentine's Day. Green had just picked up his weekly methadone from the Brainerd clinic before stopping at a Super America. The week before, his dosage was stolen, forcing him to go without. By the time he took his dose that Tuesday—about 80 milligrams—his tolerance had plummeted.

Green's friend went inside the Super America. When he returned to the car, Green was nowhere to be found. They found him 20 minutes later after kicking in the bathroom door. "I was unconscious, starting to turn pale with blue lips," Green says.

One detail that night still haunts him anytime he thinks about using.

"You know that thing that goes, 'Beep, beep?'" his daughter asked him when he finally regained consciousness. "Well in the movies, it always goes, 'Beeeee' at the end. That's what her fears were."

Carmen remembers the night well. "He was pale. His lips looked blue. His mouth was open. He was thin. He just looked so sick. He tried to behave normally, but he couldn't do it, and he would just go back to sleep in the middle of a sentence."

Green promised to never hurt his daughter again. "Every time I wish I would've took a different route, I just think of my daughter and it makes me happy."

The same goes for Adam Coulson, who says he quit heroin out of love for his boyfriend. At 15, a slew of charges from drug possession to assault landed him behind bars for nearly a year and a half.

Coulson's mother was also an addict, and his father beat both him and his sister, he says. Drug abuse seemed like a natural byproduct. "We just kind of fended for ourselves and did whatever the fuck we wanted because our home life wasn't that great. We just didn't care."

Even after three overdoses, Coulson didn't care what happened to him or who he affected. But that changed after the county threatened to send Joey O'Brien to prison. The two have been dating for four years, Coulson says. O'Brien is one of the only people in his life who has stuck around through thick and thin.

So when the court ordered O'Brien to clean up or go to prison, Coulson quit heroin too. "My time in prison was the loneliest. I didn't get one visit in the two years I was there," he says. "[Joey] didn't have to go through that. I wouldn't put my worst enemy through that."

COLLATERAL DAMAGE

Mariah Wabasha was all set to leave Lower Sioux, where she's lived all her life, to attend Minnesota State University in Mankato. But that was before the tribe's child protection services asked if she'd look after Adrian, her sister's 2-year-old child.

"My sister was in a treatment center with him," Wabasha says. "Then she got caught using there. So she got kicked out right away and went to jail and he went into foster care."

Today, Wabasha has legal custody of Adrian after the courts ruled her sister incapable of taking care of him and no one else stepped up to claim him. But the move came at a price. Wabasha, who was just 19, had to give up a normal college life to play single mother.

"I had to sacrifice the end of my teens and into my twenties," she says. "I was going to go to the school there, but then I got him, and I didn't want to take him from his grandma and grandpa, and his siblings."

> "MY TIME IN PRISON WAS THE LONELIEST. I WOULDN'T PUT MY WORST ENEMY THROUGH THAT."

Now 22, clear-eyed and soft-spoken, she carries herself with unusual determination and confidence for her age. She's the last person you'd think would have been affected by addiction.

"I just seen what it did to everybody, like Joey. He always had a clean house, he always had a clean car, and then I seen him do this drug, and he had nothing," she says. "I just never, ever wanted my life to be like that."

In August, Adrian turned six. He's at the top of his class in math and reading. Wabasha divides her time between caring for him, working as a shift manager at the casino, and attending Southwest Minnesota State University in Marshall—some 20 miles west of the reservation.

O'Neil, Wabasha's mother, is proud of what her daughter has accomplished, especially considering how many friends and family members were abusing heroin around her. "She does a lot for our family," O'Neil says. "She goes to college, she has a job, she takes care of her nephew, and she still helps us all out when we need it."

But while Wabasha says she's never regretted the decision to adopt Adrian, she still gets angry thinking about how much she's sacrificed for her sister, who is still in treatment and faces up to eight years in prison if she's caught using again.

"Sometimes I can be so mad at my sister. Like, I sacrificed so much and I don't think she gets it," she says. "I stayed home and I stayed here, when I could have gone to this party college and lived my life and traveled. But I stayed home and made sure he was good and had a stable environment."

TURNING THE CORNER

These days, Coulson and O'Brien spend most of their time working and making up for lost time. Last month, O'Brien was appointed to the tribe's election committee.

Green is trying to give back to the community too. He lives with his daughter and grandmother in Cohasset, where he's learning how to build sweat lodges and volunteering for Natives Against Heroin, which provides resources and counseling.

His mother is just glad to have her son back. "I feel so grateful that I can see my son sitting there, wide awake and having coffee," she says. "It makes me happy and grateful that my son is where he's at. That he's not just another statistic."

Mat Pendleton, Lower Sioux's recreation director, feels the whole reservation has turned the corner. "We have a lot of people who have dealt with addiction and are sober now. I feel that there's a strong foundation of people here working with our youth to beat that addiction."

Larsen agrees that things are better. About two years ago, the tribe ramped up police efforts, bringing on two new officers and rearranging shifts to have officers patrolling during peak drug-trafficking hours. "We've got 24-hour coverage now," he says. "From 3 a.m. to 7 a.m., traffic was huge."

Lower Sioux also received a $100,000 grant to boost youth sports and cultural programs. But Wanda Blue says there's still much to do. Her daughter died of an overdose just last summer, and only recently has the community started talking openly about heroin, she says. So Blue organized the tribe's first Overdose Awareness Day.

"I think we got hit quick and we're just scrambling to try to get on our feet. Until we come back together as a whole group, like we used to be, we're not going to fix it. And it has to be us to fix it, every one of us."

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HUNGRY? EAT.

Café Racer and the simple, radical act of giving food away for free

Pollo a la Brasa makes for a simple, delicious, substantial meal.

ALMA GUZMAN

BY HANNAH SAYLE

"Often times people don't want to see a soup kitchen in their neighborhood, for whatever reason."

It's a balmy late-August afternoon, and Luis Patiño has taken a break from the kitchen at Café Racer to sit on the restaurant's shady patio.

"Somehow, even if they might themselves need it, the idea of a soup kitchen there to help them is a disparaging thing," he says. "Society has created that image. And that's understandable."

Patiño, a 31-year-old Colombian immigrant who considers himself fully Midwestern, is relaxed and deliberate, even as he talks a mile a minute. ("It's a Latin thing," he says. "Colombians speak very quickly.")

Today is Monday, and usually his little corner cafe in the Seward neighborhood of Minneapolis would be closed. But once a month, he opens for lunch on his off-day and serves a special meal to the community, one that's absolutely free.

Anyone is invited to come in, take a seat, and be served a hot, fresh, from-scratch meal. Patiño calls the monthly event Breaking Bread (not to be confused with the north Minneapolis restaurant of the same name).

"It's a term that goes back in my family and the idea that you sit down at a table with your family, your friends, your community, your loved ones, and you share a meal. You break bread."

Take a seat and a server will offer you water and coffee (the only two drink options) and your choice of a meat-based, vegetarian, or vegan entrée. It's a fixed menu, so you get what you get, but Patiño makes sure that means a nutritious, sustaining meal. Once you're finished, don't wait for a bill to arrive. Simply drop what you can, if you can, in the donation box, and say thank you.

"My grandmother taught me that the minute you have a little bit more than enough, you have to share," says Patiño. "That's what this is. The second I was able to feel a little bit comfortable about the restaurant and how we were doing, realizing, 'Hey, we're still alive after a year; we gotta start giving back a little bit.'"

The event regularly attracts 75 to 100 customers. One day, the tiny kitchen served 175 people. ("My favorite is when we get so busy that people have to sit next to each other and truly break bread," he says.) Patiño admits that some months it can be tough to pull it together. Uncertainty about making ends meet can rattle him.

"I tell myself every month that I will continue to do this until I cannot afford to do it. And every single month I tell myself that, it gets less and less likely that I will stop doing it. Even if there's a hard time, I've figured out a formula to scale something back here or there."

Patiño opened Café Racer in 2015 after two years operating a food truck of the same name. He's Minnesotan to the core, but the cafe allows him to channel his

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Luis Patiño in the restaurant during the Breaking Bread event ALMA GUZMAN

heritage by way of Colombian comfort foods: arepas, plantains, hot dogs, pulled meats. Many of those popular flavors and staples wind up on the plate at his monthly free lunch.

"I literally got here this morning and was like, 'What am I going to make?' I like to make it that day from scratch. I just used that little bit of donations [from the previous month] to go to my food distributor and buy all the things I'd need for today," he says, adding: "In the wintertime I do soup. That's my favorite."

Eventually, Patiño would like for his Breaking Bread project to be a model for other restaurants interested in doing the same.

"I want to open my books to people and say, 'This is how I'm able to do this once a month,'" he says. "Obviously, most restaurants would be like, 'The restaurant industry has a 90 percent failure rate, how are you going to ask us to just give free food for a day?' It'll come back. I don't know how it comes back to me, but I'm able to do this."

> "We're still alive after a year; we gotta start giving back a little."

The size of the operation is an important factor here. Breaking Bread is "just a drop in the bucket," as Patiño puts it, and he doesn't expect or want his community meal to be replicated on a much larger scale. Anything bigger would be hard to wrangle every month, and anything run by nonprofits would have to rely on "the generosity of other people, and the grant-writing, and the ability to have someone support that structure." Instead, he envisions small neighborhood restaurants like his own, serving their own immediate communities.

"I understand it's a fear for restaurants, the idea of all of a sudden taking 5 percent of possible sales and throwing that to the wind to feed people."

Of course, local restaurants are renowned for giving back to good causes, regularly providing free or discounted food for charity events across the Twin Cities. But Patiño is aiming for something slightly different.

"It's so much more than just feeding people. You're creating a community. You're giving people that moment. People give me moments all the time."

That moment is a chance to be surrounded by neighbors, strangers, and friends, eating a square meal regardless of how much cash is in your wallet. It's a chance for people who might be familiar with the local food pantry, or soup kitchen, or fast food joint, to be waited on in a real restaurant, served on real dishes. It's a quiet opportunity for those with a little extra cash to give back, after grubbing on a plate of chicken legs, Colombian rice, and pickled veggies. There's something delightfully simple and dignified about it all.

"One can go through and really get into the details of why we're supposed to do what we do, but it really comes down to this: I have certain resources and abilities; my job is to feed people. I have an establishment that allows me to do this," says Patiño. "I'm the luckiest person in the world to be able to do what I love every single day."

Breaking Bread takes place on the last Monday of each month from 11 a.m. to 2 p.m.. Check Café Racer's Facebook page for details.

UPCOMING SHOWS:

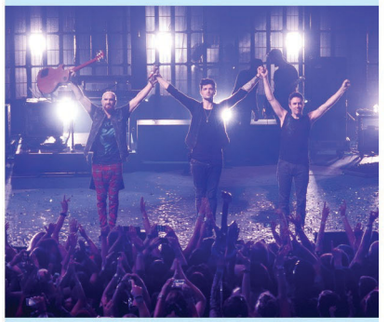
THIS FRIDAY! SEPT. 29

MODEST MOUSE
MASS GOTHIC

SATURDAY, OCTOBER 7

I PREVAIL
WE CAME AS ROMANS, THE WORD ALIVE, ESCAPE THE FATE

SUNDAY, OCTOBER 8



THE SCRIPT
TOM WALKER

THURSDAY, OCTOBER 12

311
JON WAYNE AND THE PAIN

THURSDAY, OCTOBER 26

GRIZ
OPIUO, MUZZY BEAR

SATURDAY, OCTOBER 28

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A LIST

FRIDAY The Haunted Basement scares in new digs **P. 23** **SATURDAY** 612 Brew hosts a condiment party **P. 24** **SUNDAY** Cronenberg terrifies at Trylon **P. 25**

WEDNESDAY 9.27

PODCASTS

STUFF YOU SHOULD KNOW

PANTAGES THEATRE

This decade's ever-burgeoning podcast boom has revived and bolstered the dormant careers of a wide swath of writers, comedians, and political commentators. It has made careers, too, but only a few have had real staying power. Josh Clark and Chuck Bryant, the aggressively informative hosts of *Stuff You Should Know*, are exceptions to this rule. Launched in pre-boom 2008, the podcast offers no-frills information and airs thrice weekly. Installments cover underreported stories, such as the birth of the Black Panther party and the "Satanic panic" of the 1980s, as well as broader subject matter like dictators and green energy. They even spend some time exploring and addressing less conventional questions, like "How does LSD work?" Thanks to the hosts' never-ending curiosity and endearing banter, the podcast avoids veering into NPR-level intellectual navel-gazing. Get a dose of stuff you should know live this Wednesday. 8 p.m. $25-$35. 710 Hennepin Ave., Minneapolis; 612-339-7007. **—RAGHAV MEHTA**

Aliza Nisenbaum paints neighbors in Whittier.

ALIZA NISENBAUM, *NIMO, SUMIYA, AND BISHARO, HARVESTING FLOWERS AND VEGETABLES AT HOPE COMMUNITY GARDEN*

FILM

TWIN CITIES ARAB FILM FESTIVAL

ST. ANTHONY MAIN THEATRE

Now in its 12th iteration, the Twin Cities Arab Film Festival returns this week to St. Anthony Main Theatre for screenings featuring work by Arab and Arab-American artists. Films showcased this year hail from places such as Finland, Lebanon, and Egypt, and range from serious documentaries to sharp-toothed comedies. The celebration kicks off at the Walker Art Center on Wednesday with *Tramontane*, which follows a young blind man who goes on a journey of discovery after learning that his identification card is a forgery. The screening will be followed by a concert from Hello Psychaleppo. Other selections include *The War Zone*, a documentary following 2011 protests against the regime of Syrian President Bashar al-Assad; a night of short films on Palestine; *Solitaire*, a humorous exploration of how world politics impact mundane lives; and *The Preacher*, which examines tensions between clerics and the government in Egypt. For the complete lineup, visit mizna.org/arabfilmfest. $12-$15; $25-$35 multi-ticket passes available. 115 Main St. SE, Minneapolis; 612-331-4723. **Through Sunday —JESSICA ARMBRUSTER**

THURSDAY 9.28

COMEDY

CHRIS HARDWICK

ACME COMEDY CO.

It would consume this entire blurb to cover all Chris Hardwick's comedy, acting, and musical credits. Suffice it to say, as CEO of Nerdist Industries he is perhaps the most successful nerd ever (at least in the entertainment industry). Born in Louisville and raised in Memphis, Hardwick became interested in computers at the age of 10 when he got a Radio Shack TRS-80. "It had the keyboard and monitor all in one unit," he recalls, "and a tape drive to save programs." Before that, he became interested in comedy. "I was born a few years before *Saturday Night Live* started, and when that debuted it opened up the world of comedy." His parents took notice and bought him comedy albums by Steve Martin, George Carlin, and the other big names of the day. "When it came to comedy, they would let me watch or listen to anything." Other interests included bowling (his parents owned a bowling alley), chess (which he played constantly), and Dungeons and Dragons. "I still have all my D&D books," he notes. Onstage, he likes to interact with the audience and mix that with observational humor. "No two shows are exactly the same," he says. "It's comedy. There are jokes, stories, quick jokes, and longer jokes; stuff about my life; and stuff about other people's lives." 18+. 8 p.m. Thursday through Saturday; 10:30 p.m. Friday and Saturday. $38.75. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

ART/MUSEUM

ALIZA NISENBAUM

MINNEAPOLIS INSTITUTE OF ART

Aliza Nisenbaum, who was born in

CONTINUED ON PAGE 22 ▶

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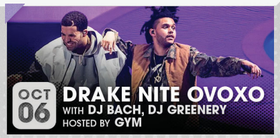

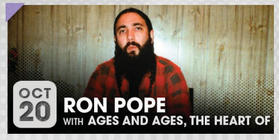

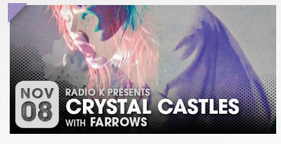

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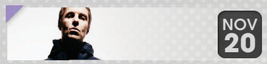
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NOV 24 — **GRIEVES**
w/ PROBCAUSE, SEAN ANONYMOUS, DJ FUNDO

NOV 25 — **THE CACTUS BLOSSOMS**
w/ KACY & CLAYTON

NOV 28 — **GARY NUMAN**
w/ ME NOT YOU, DJ JAKE RUDH

NOV 30 — **WHITNEY**
w/ NE-HI

DEC 01 — **MOGWAI**
w/ XANDER HARRIS

DEC 02 — **MASON JENNINGS**

UP NEXT 7TH ST ENTRY

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WEDNESDAY, SEPTEMBER 27

BANDITOS
w/ MICHAELA ANNE
THURSDAY, SEPTEMBER 28

HUNDRED WATERS
w/ LAFAWNDUH
FRIDAY, SEPTEMBER 29

BEN OTTEWELL OF GOMEZ
w/ BUDDY
SATURDAY, SEPTEMBER 30

TRISTEN AND JENNY O.
w/ JUNIPER DOUGLAS
SUNDAY, OCTOBER 1

DRAB MAJESTY
w/ CGW, BURNING, THE NIGHTSTALKER
MONDAY, OCTOBER 2,

TEI SHI
w/ DIZZY
TUESDAY, OCTOBER 3

TWRP
w/ PLANET BOOTY
WEDNESDAY, OCTOBER 4

UP NEXT TURF CLUB

BEST MUSIC RESIDENCY, BEST JUKEBOX - *CITY PAGES 2017*

YAWNING MAN
w/ ALEX PEREZ
WEDNESDAY, SEPTEMBER 27

JACKIE VENSON
w/ JESSICA MANNING
THURSDAY, SEPTEMBER 28

FRUITION
w/ LUKE CALLEN
FRIDAY, SEPTEMBER 29

FLAMIN' OH'S
w/ LITTLE MAN
SATURDAY, SEPTEMBER 30

DANIEL NORGREN
SUNDAY, OCTOBER 1

MATT POND PA
w/ J FERNANDEZ, WE ARE THE WILLOWS
MONDAY, OCTOBER 2

WILL HOGE
w/ DAN LAYUS (OF AUGUSTANA)
THURSDAY, OCTOBER 5

FRANKIE ROSE
w/ SUBURBAN LIVING, DJ JAKE RUDH (TRANSMISSION)
FRIDAY, OCTOBER 6

PAUL CAUTHEN
w/ KELSEY WALDON
SATURDAY, OCTOBER 7

RUMOURS
A FLEETWOOD MAC TRIBUTE
SUNDAY, OCTOBER 8

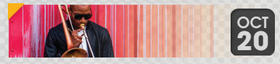
UP NEXT PALACE THEATRE

BEST CONCERT VENUE - *CITY PAGES 2017*

SEP 28 — **BROKEN SOCIAL SCENE**
HUG OF THUNDER TOUR 2017
W/ FRIGHTENED RABBIT

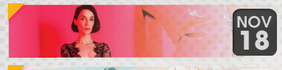
OCT 10 — **PIXIES**
w/ MITSKI

OCT 14 — **IRON & WINE**
w/ JOHN MORELAND


OCT 20 — **TROMBONE SHORTY & ORLEANS AVENUE**
w/ VINTAGE TROUBLE

OCT 26 — **DINOSAUR JR.**
w/ EASY ACTION

OCT 27+28 — **UMPHREY'S MCGEE**
w/ SINKANE


NOV 18 — **ST. VINCENT**
FEAR THE FUTURE TOUR

NOV 22 — **DOOMTREE**

DEC 01 — **GRIZZLY BEAR**
w/ serpentwithfeet

FEB 17 — **HIPPO CAMPUS**
w/ SURE SURE

FEB 23 — **JUDAH & THE LION**
GOING TO MARS TOUR

UP NEXT OTHER VENUES

STUFF YOU SHOULD KNOW
PANTAGES THEATRE
WEDNESDAY, SEPTEMBER 27

SUN SEEKER
w/ INVISIBLE BOY
TRIPLE ROCK
WEDNESDAY, SEPTEMBER 27

ANTIBALAS
w/ NEW SOUND UNDERGROUND
FINE LINE
THURSDAY, SEPTEMBER 28

JONNY FRITZ
w/ FIAMMA
TRIPLE ROCK
THURSDAY, SEPTEMBER 28

FRANKIE COSMOS
w/ IAN SWEET, NICE TRY
TRIPLE ROCK
FRIDAY, SEPTEMBER 29

MOON HOOCH
w/ JACKSON WHALAN, LAVENDER FIELDS
FINE LINE
SATURDAY, SEPTEMBER 30

SLOW DANCER
w/ PETAL
ICEHOUSE
SATURDAY, SEPTEMBER 30

MOSES SUMNEY
w/ ANGELO DE AUGUSTINE
ICEHOUSE
TUESDAY, OCTOBER 3

JEN KIRKMAN
THE "ALL NEW MATERIAL, GIRL" TOUR 2017
w/ MISS SHANNAN PAUL
THE WOMAN'S CLUB
THURSDAY, OCTOBER 5

JR JR
w/ HEMBREE
FINE LINE
FRIDAY, OCTOBER 6

SONGHOY BLUES
w/ BrassZilla
THE CEDAR
SATURDAY, OCTOBER 7

mewithoutYou
(A>>B) LIFE 15 YEAR TOUR
w/ PIANOS BECOME THE TEETH, STRAWBERRY GIRLS
FINE LINE
MONDAY, OCTOBER 9

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FEAT. KENT JONES, CORNER BOY P, T.Y.

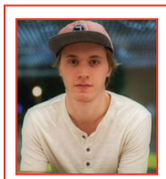
OCTOBER 3

LEO PRESENTS

MUSHROOM-HEAD

FUCK EVERYTHING TOUR
FEAT. UNSAID, FATE, VENTANA

OCTOBER 4



MARVEL YEARS!

FEAT. GUGGENZ, NIGHTCHAIN, DAPPA DAN

OCTOBER 5

GREENROOM & FAMILIA PRESENTS

ILLEGAL CTV

CINEMA TOUR
FEAT. DENZEL CURRY
SHOW ME THE BODY

OCTOBER 7

HAIL! HAIL! ROCK-N-ROLL

CHUCK BERRY TRIBUTE

OCTOBER 20

BEAR FOOT HALLOWEEN WEEKEND

FEAT. NAHKO, WOOKIEFOOT, & MORE

OCTOBER 27 & 28

TICKET OUTLETS

THE JOINT BAR, ELECTRIC FETUS, DOWN IN THE VALLEY, DISCLAND, KNOW NAME RECORDS, MILL CITY SOUND

ART/BENEFIT

POSTERS FOR PARKS

LAKES & LEGENDS BREWING COMPANY

JENNA FREIMUTH, *LADY OF THE LAKE*

While not all great art features a scenic landscape, the impact that natural beauty has on art is unmistakable. At Posters for Parks, the ways in which the Minneapolis park system inspires artists will be on display. There will be 42 creatives showcasing work for one night only, covering themes like outdoor activities, iconic northern foliage drives, and city structures. Sponsored by LoveMplsParks and People for Parks, the event brings folks together, just like the parks do. Located next to Loring Park, Lakes & Legends is a fitting setting for this annual event. Proceeds will benefit Minneapolis parks. For more info, visit www.lovemplsparks.org. All ages. 6 to 10 p.m. Free. 1368 LaSalle Ave., Minneapolis; 612-999-6020. **—LOREN GREEN**

CONTINUED FROM THURSDAY ▶

Mexico City, has exhibited her kinetic, vivid portraits of undocumented immigrants in New York throughout the country. Her process, which involves engaging deeply with her subjects to capture their lively characteristics and intimate views of the world, celebrates the underrepresented with attention and intention. This exhibition, however, is her first solo museum show. It includes three new works commissioned by the museum. During her summer residency, the artist invited local Latino and Somali residents in the Whittier and Wedge neighborhoods, as well as Mia's security guards, to sit for three large-scale portraits. There will be a panel talk on art and community building with Nisenbaum, DeAnna Cummings (Juxtaposition Arts), Chaka Mkali (Hope Community), Rory Wakemup (All My Relations Gallery), and Gabriel Ritter on Thursday, September 28 at 6:30 p.m. An artist's reception precedes the discussion at 5 p.m. Free. 2400 Third Ave. S., Minneapolis; 612-870-3131. **Through February 4, 2018 —CAMILLE LEFEVRE**

ART/GALLERY

FESTIVAL DE LAS CALAVERAS

INTERMEDIA ARTS

Since 2013, Festival de las Calaveras has showcased Latinx art, music, and culture in the Twin Cities. Taking place over multiple venues, the event usually happens around the time of Dia De Los Muertos (Day of the Dead), bringing some of Minnesota's top Latinx artists together to explore social justice through entertainment, art, and community. Things kick off this year at Intermedia Arts with an art exhibition co-presented by the venue and Tlalnepantla Arts. It's curated by Ana Laura Juarez, whose artwork is also included. The exhibition, which delves into both contemporary and traditional aspects of of Dia De Los Muertos, features work by Xavier Tavera, Dougie Padilla, Tomás Aratti, Luis Fitch, Jonathan Herrera, Melodee Strong, and several folks from Electric Machete Studios. The opening reception will have art, food, and tunes by DJ Miguel Vargas from 7 to 9 p.m. Thursday, September 28. Other planned events include concerts and celebrations at the Cedar, Nomad World Pub, and Acadia Cafe. There is a $5 suggested donation for the show at Intermedia Arts (the reception is free). Check festivalcalaveras.com for the complete schedule. 2822 Lyndale Ave. S., Minneapolis; 612-871-4444. **Through December 9 —SHEILA REGAN**

COMEDY

FORTUNE FEIMSTER

RICK BRONSON'S HOUSE OF COMEDY

Fortune Feimster built quite a following as a former panelist on *Chelsea Lately*, and has added to her fan base since becoming a full-time cast member of *The Mindy Project*, which is now entering its final season. "It was just happenstance," she says of landing

A sharp cast welcomes you into the kitchen.

RICH RYAN

the role of Colette on that series. "I had shot my own pilot, and one of the writers from *The Mindy Project* was helping us with punch up. She told Mindy about me. They had an idea for a southern character, and they thought it would be a good role for me." After a chat with the show's creator and star, Mindy Kaling, Feimster appeared in three episodes. By season's end, she was a series regular. "I was shocked. I couldn't believe it. It was the greatest thing that's ever happened to me," she says. Now fans of both shows come to her gigs. "They're still strong and mighty," says Feimster of *Chelsea Lately* fans. The show stopped production in 2014. "I've been doing a lot with Chelsea on her new show," Feimster notes. "I do an impression of Sarah Huckabee Sanders." 18+; 21+ later shows. 7:30 p.m. Thursday through Friday; 9:45 p.m. Friday; 7 and 9:30 p.m. Saturday. $22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Saturday —P.F. WILSON**

FRIDAY 9.29

HALLOWEEN

HAUNTED BASEMENT XI

THE HAUNTED BASEMENT

It's not Halloween season without the Haunted Basement. Now in its 11th year, the most terrifying production in the Twin Cities is ghosting in a new home, bringing along a whole new world of horrors. If you've never been inside the Basement, be warned that this is not just another haunted house. With multiple rooms and themes, the experience is unique to every person. Can the performers touch you? They can, and they will. Is it possible to be separated from your group? It is, and you probably will be. Is the sheer anticipation and mind-fuckery just as terrifying as the characters waiting around every twist and turn? You better believe it. Each year the Haunted Basement completely revamps itself, meaning that whether you're a long-time scare junkie or a first-time visitor, you're in for something you've never seen before. For those who need to take things a step further, they will once again be offering the Blind Invocation, which is an enhanced, extended solo experience with exclusive environments and characters that you won't see in the standard Basement tour. There are also a handful of Fraidy Cat tours available, with no actors and the lights turned on for those who simply want to see what the fuss is about without potentially pissing themselves. For times and tickets, visit hauntedbasement.org. 18+.$25-$27; $40 Blind Invocation sessions; $10 Fraidy Cat tours. Thursdays through Sundays, plus Wednesdays starting October 18 and Halloween. 2010 E. Hennepin Ave., Minneapolis. **Through October 31 —PATRICK STRAIT**

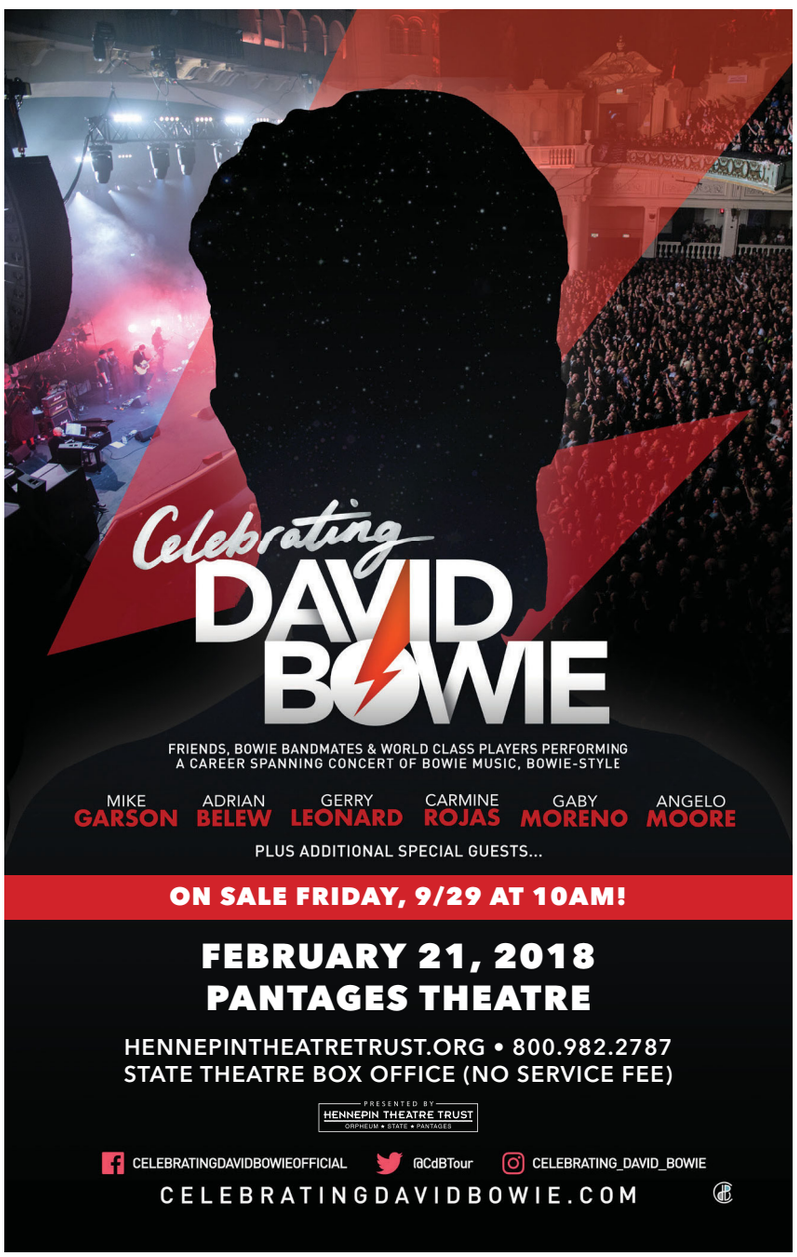
THEATER

HOW TO USE A KNIFE

MIXED BLOOD THEATRE

Playwright Will Snider's comedic drama *How to Use a Knife* ushers audiences into the common (albeit uncelebrated) hub of American multiculturalism: the restaurant kitchen. Under chaotic and cramped conditions, a half Puerto Rican chef is hired to oversee a busy Manhattan steak joint only to find his limited patience (not to mention his tenuous sobriety) tested by the endless grievances arising from his idiosyncratic staff. Among the kitchen co-workers are two affable

CONTINUED ON PAGE 24 ▶



CONTINUED FROM FRIDAY ▶

Guatemalan line cooks, an American busboy/runner with artistic aspirations, and a quietly reserved dishwasher from Uganda. Amid the frenzied commotion of the kitchen, the diverse personalities play off one another with alternating measures of tension and relief, developing into a portrait of grudging respect and unlikely camaraderie. Providing a more ominous parallel to our daily reality, Snider introduces a pragmatic ICE agent whose investigation into undocumented workers threatens to tear apart the social fabric of the kitchen. Director Jesca Prudencio oversees an ensemble cast in this timely character study that convincingly asserts the notion that a key component to American society, like its cuisine, remains its wondrous diversity. 7:30 p.m. Wednesdays through Saturdays; 2 p.m. Sundays. $25 guaranteed admission, or free on a first come, first served basis. 1501 Fourth St. S., Minneapolis; 612-338-6131.
Through October 15 —BRAD RICHASON

SATURDAY 9.30

THEATER

WATCH ON THE RHINE

GUTHRIE THEATER

If the themes of *Watch on the Rhine* seemed timely when the Guthrie's fall season was announced, they've only become more so in the succeeding months. Lillian Hellman's political thriller premiered in 1941, just eight months before Pearl Harbor. Set near Washington, D.C., the plot concerns an American family hosting German relatives as well as another houseguest who's secretly been conspiring with the Nazis. When it's revealed that a man in the visiting family has been supporting underground anti-fascist operations, tension mounts as the Axis and Allies face off in a seemingly genteel American setting. Despite its heavy subject matter, this play has darkly comedic elements that make a strong moral argument: When freedom is at risk, there is no neutral ground. Regular theatergoers have been warmed up for this play with two shows last season: Park Square Theatre's *Idiot's Delight*, about Europe on the brink of war, and Prime Productions' *Little Wars*, which imagined playwright Hellman and other remarkable women of the era convening for a 1940 meeting at the home of Gertrude Stein and Alice B. Toklas. 7:30 p.m. Tuesdays through Saturdays; matinees and other performances scheduled as well. $29-$77. 818 S. Second St., Minneapolis; 612-377-2224.
Through November 5 —JAY GABLER

FASHION

NORTH LOOP FALL FASHION CRAWL

NORTH LOOP

You've taken mental notes at Fashion Week MN, flipped through various September magazine issues, and made room in your closet. This weekend is your chance to use that

FESTIVAL

TWIN CITIES ZINE FEST 2017

MINNESOTA CENTER FOR BOOK ARTS

COURTESY OF EVENT ORGANIZERS

It's zine heaven at the 13th annual Twin Cities Zine Fest. Whether you're into poetry, comics, cooking, monsters, or philosophy, the zinesters on hand—including people from queer, feminist, POC, high- and low-art circles—will have plenty of original material to peruse. In addition to independent artists and writers who put together their own zines, small-press zine publishers and libraries that have their own zine collections, such as MCTC and the University of Minnesota, will be in attendance. There'll be nearly 100 zine makers on hand, and workshops throughout the day include Guy Thomas' brief history of comics, Logan Kruidenier's doodle jam, Carolyn Swiszcz's tutorial on how to make slipcover boxes for your zines, and letterpress demonstrations by Monica Edwards Larson using mobile printing studio Sister Black (Bike) Press. For more details, visit tczinefest.org. 11 a.m. to 5 p.m. Free. 1011 Washington Ave. S., Minneapolis; 612-215-2520. **—SHEILA REGAN**

info to update your fall wardrobe while shopping in the North Loop. Pick up a passport card at any of the 10 participating stores to receive discounts on items. Shops include Bonobos, D.NOLO, martinpatrick3, and Russell + Hazel. Food trucks will be stopping by throughout the day as well so you don't actually have to shop 'til you drop. An after-party at Hewing Hotel (300 N. Washington Ave., Minneapolis) from 7 to 9 p.m. will feature a special cocktail on the menu, a raffle, and other fun. 10 a.m. to 7 p.m. Free. —JESSICA ARMBRUSTER

FESTIVAL/FOOD

CRAFT CONDIMENT MARKET 2017

612 BREW

Make no mistake: A condiment can make or break a sandwich, save a dry pretzel, and add an extra layer of complexity to cheese and crackers. Whether they're a hot sauce fanatic, a mustard connoisseur, a barbecue devotee, someone who has to have ketchup on everything, or a dabbler in the pickled arts, revelers will be able to investigate all that Minnesota has to offer in the condiment world this weekend. Artisans at this party include Fierce Ferments, Triple Crown Organic BBQ Sauce, Cambria Goods, and Nuclear Nectar. Try them with eats from Prairie Dogs and the Fabled Rooster. Wash it all down with beer from 612, and enjoy tunes from tiki band Exotik a GoGo. 3 to 7 p.m. Free. 945 Broadway St. NE, Minneapolis; 612-217-0437. —JESSICA ARMBRUSTER

ART/GALLERY

COLLECT CALL 3: EXPLORING ART PATRONAGE

SOO VISUAL ARTS CENTER

Buying pieces from artists in town is supporting local business. This fall, Soo Visual Arts Center will once again explore the world of art patronage, inviting local collectors to share their experiences and collections. This is a group show on multiple levels, as folks like Babes in Toyland rocker Lori Barbero, former news host Robyne Robinson, and Made Here curator Joan Vorderbruggen will be sharing items from their private collections, which feature a variety of artists. See the art these people hang in their homes, and consider how their approach to collecting could expand the decor in your world. There will be a public reception and talk from 6 to 9 p.m. Saturday, September 30. Free. 2909 Bryant Ave. S., Minneapolis; 612-871-2263. **Through October 21** —JESSICA ARMBRUSTER

SUNDAY 10.1

FESTIVAL/FILM

THE BODY HORRORS OF DAVID CRONENBERG

TRYLON CINEMA

Canadian director David Cronenberg has built a singular oeuvre on a fear of gruesome physical and mental transformations capable of disabusing any reassuring notions of self-identity and shared humanity. While he has emerged as a critically acclaimed director over the course of his long career, Cronenberg first established his cult bonafides with his unnerving early works. Celebrating those initial excursions into metamorphosis and madness, Trylon will present a six-film retrospective. *Videodrome* (1983) finds a television producer in search of thrilling content undone by a disturbingly immersive viewing experience. In *Shivers* (1975), the inhabitants of an apartment complex fall victim to a virus that compels rampant nymphomania. Mutated family bonds produce the malevolent children of *The Brood* (1979) and the licentious identical twin gynecologists of *Dead Ringers* (1988). The remake of minor sci-fi classic *The Fly* (1986) arguably tops the original by depicting a scientist both repulsed and enthralled by the hideous process that begins when his DNA is fused with the titular insect. *Rabid* (1977) concludes the series in delightfully lurid Cronenberg style with the story of an infected woman whose highly communicable disease is spread through a phallic stinger that emerges from an orifice concealed within one of her armpits. Showtimes vary; check www.trylon.org for the complete schedule. $8. 3258 Minnehaha Ave. S., Minneapolis; 612-424-5468. **Through October 31** —BRAD RICHASON

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THE MEANDERING MULLEAVYS

Sister directors' debut film *Woodshock* is lush and languorous

PHOTO BY MERRICK MORTON, COURTESY OF A24

BY BRYAN MILLER

Local writer F. Scott Fitzgerald famously said there are no second acts in American lives. But all good Hollywood stories have three acts, and Kirsten Dunst is making the most of them. (In fairness to Scotty, she's had much better luck in Los Angeles than he did.)

Dunst was a prominent child actress who made the difficult transition from precocious kid to blockbuster movie star. Even rarer was her subsequent transition from rom-com lead and Spider-Man's girlfriend to arthouse object of fascination. Her three-film partnership with director Sofia Coppola, as well as collaborations with Lars von Trier and Jeff Nichols, showcased terrific range in some singular movies.

Dunst is pretty much the everything of *Woodshock*, the intermittently hypnotic and ponderous debut feature from Kate and Laura Mulleavy. Dunst stars as Theresa, a gloomy employee at the world's most lurid legal pot dispensary.

In the opening moments she pours droplets from a mysterious vial onto a baggie of weed, which she rolls into a joint to be smoked by her terminally ill mother. The exact nature of the drug remains a pivotal mystery, a la *Infinite Jest*'s ominously potent DMZ. It seems to be a powerful palliative teetering on suicide dose.

Following her mother's death, Theresa goes back to work at the dispensary for her boss, Keith (Pilou Asbæk, *Game of Thrones*' notorious leather-pants model). Asbæk is *Woodshock*'s only other major presence, and his predatory playfulness gives the movie some much-needed energy. When he lets a pet bird perch on a pen he holds in his mouth, the goofy sight is undercut by a foreboding sensation that he might swallow it whole, feathers and all.

The increasingly disassociated Theresa fends off creepy Keith and interacts with two other dispensary customers, the cartoonishly fresh-faced Johnny (Jack Kilmer) and a cryptic, David Lynchian old man, ably played by Steph DuVall but begging for the late Harry Dean Stanton.

A mixup with the pot orders of two customers leads to what you might call the action of the movie, but the Mulleavys are flagrantly disinterested in narrative momentum. This is a dreamy, interior mood piece most concerned with pairing luminously trippy imagery with the varying tones of Dunst's performance as a woman with an increasingly tenuous grasp on reality.

No doubt, the Mulleavys have a lush, striking aesthetic. The sisters, also prominent fashion designers, bend their brilliant imagery around Dunst, who's alternately drenched in blazing neon greens and reds and cast in soft white lights as she colors her lips with mashed berries.

The Mulleavys barely even attempt to justify this handsome but meandering collection of surrealistic sights beyond the sensory experience. The story's flimsiness is punctuated by an act of violence that feels like a perfunctory nod to the concept of a climax, almost arbitrarily placed where the violence is supposed to go.

The directors have full control over their striking, ethereal cinematography, but their loose grip on the narrative plays more like uncertainty than willful ambiguity. You probably can't remember *Woodshock*, even if you really were there.

WOODSHOCK
directed by Kate and Laura Mulleavy
opens Friday, Lagoon Cinema

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THEATER

BIG HOOPLA

Sod House tries to get reserved crowds dancing

JOHN SCHAIDLER

BY JAY GABLER

There was a moment of sudden silence on Friday night at the Eagles Club #34, as Elise Langer drew the first slip of paper from the audience talent contest submissions. "Dick dance?" She paused. "Dick... dance? Remember, this has to be family-friendly."

Encouraged by his table-mates, a white-haired man rose to step onstage. "I'm Dickie," he said with a shy smile.

"And what do you do, Dickie?"

He looked surprised to be asked. "I dance!"

So the Chmielewski Funtime Band played a gentle waltz as Dickie took a spin around the floor with Andrea Wollenberg, the crowd applauding his well-practiced steps.

It was just another night on the *Hoopla Train*, a theatrical experience inspired by the American tradition of community dances and home-spun diversions. Sod House Theater, a group dedicated to serving greater Minnesota, created the show for a 2015 tour. Now, for the first time, city slickers in Minneapolis and St. Paul can hop on the train.

The Seward audience weren't quite ready to jump in with both feet. The frequent dance breaks, with the Chmielewskis playing a polka-heavy mix of upbeat party songs, drew declining numbers of people to the floor, even with the colorfully costumed performers doing their gosh-darnedest to provide inspiration.

The Hoopla Train is a fictional variety show that's ostensibly being broadcast live from the production's various venues.

THE HOOPLA TRAIN
Various locations
www.sodhousetheater.org;
through October 15

(After the Eagles Club, the show moves on to Rushford Hall in northeast Minneapolis, then St. Paul's Czech & Slovak Sokol.) The energetic Yardmaster Yip (Jim Lichtscheidl) serves as emcee, with a trio of sisters (Darcey Engen, Kimberly Richardson, and Langer) opening each segment with a short song.

It's a long train (the entire show runs about two hours), with a wide range of hokey acts. There's a ventriloquist act, a whip act, and a "sponsored" singalong promoting "Dereza Beer." (Whatever humiliations your day entailed, don't worry: Dereza Beer!)

The Sod House troupe includes some of the area's best comic actors, but *Hoopla Train* is more about setting a vibe than providing a showcase. For all the conspicuously raucous energy, the skits aren't quite tight or clever enough to rise to truly inspired levels.

The bits that come closest involve Eriq Nelson as Yip's right-hand man and Richardson, whose "Tap Dancin' Pat Jansen" sets a new bar for the creative reuse of soup cans. Luverne Seifert lasciviously roams the room in a cowboy hat and a green polyester suit that suggest a character out of Sam Shepard by way of the Coen brothers.

The *Hoopla Train* creators, led by Lichtscheidl, plumb the weird depths of mid-century rural showmanship, with a result that very deliberately lands somewhere between *Hee Haw* and *The Lawrence Welk Show*.

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STREET *Style*

PRINTS REIGN Catching all the vibrant threads at Open Streets Nicollet. **BY AMY GEE**

MERON GEBREHIWOT
27, HEALTHCARE CONSULTANT

What are you wearing?
J.Crew shirt, Levi jeans, Vans shoes, sunglasses thrifted in Seattle.

Describe your style:
I just throw things together and see what happens.

Favorite places to shop?
Askov Finlayson, Atmosfere, and Moth Oddities.

What's your favorite season for style?
Fall. I love boots, sweaters, and jackets.

LINA NDIHOKUBWAYO
28, FINANCIAL ANALYST

What are you wearing?
Jumpsuit from Marshalls, Michael Kors bag, shoes from T.J. Maxx, sunglasses purchased in Europe.

Describe your style:
Comfortable and cute.

Favorite places to shop?
T.J. Maxx and H&M.

What's one thing in your wardrobe you can't live without?
A long cardigan to layer with.

KATIE MILLER
34, CO-OWNER OF BEAN + RO

What are you wearing?
Dress from Anthropologie, Kate Spade shoes, DIFF sunglasses.

Describe your style:
Totally mood-based.

Favorite places to shop?
Bluebird Boutique and D. NOLO sales.

What's your favorite season for style?
Fall. You can wear all your summer dresses with a leather jacket.

VICTOREA AUSTIN
26, INVENTORY ANALYST

What are you wearing?
Jumpsuit purchased in L.A., Banana Republic bag, Halogen sandals from Nordstrom.

Describe your style:
Classy chic.

What's your favorite season for style?
Fall because I love wearing sweaters and cute booties.

What's one thing in your wardrobe you can't live without?
My rompers.

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in The House of Cohen
Doors: 7pm / Show: 7:30pm / All Ages / $22 ADV | $25 DOS

FAMILY THERAPY

The Happy Children hit some bumps on the road to self-actualization

BY JERARD FAGERBERG

JERARD FAGERBERG

THEY HAVE NO POWER

The phrase is inked on a crewneck sweatshirt limply hung over a chair. In the dim, congested basement of Mitchell Seymour's Uptown apartment, the motto means less than the Precambrian water heater to the shirt's right or the dozen uncapped spray paint cans to its left. But removed from this (or any other) context, "THEY HAVE NO POWER" is just vague enough to embolden Seymour and his lifelong collaborator Caleb Hinz with the frenetic abandon that drives their power-pop band the Happy Children.

"'They' can be any opposing force," Hinz explains, artily clad in a hand-painted T-shirt. "We used to have mice here, and my cats would catch them at night but not kill them. So I had to kill all these mice every night, and I was afraid to touch them, but I just kept saying to myself, 'They have no power over me.'"

"It's totally political, too," he assures me.

Maybe that seems absurd. Maybe that's the point. The Happy Children were born from the DIY anti-politics of Hinz's clothing brand Normal Parents, which he runs out of Seymour's basement. Basements are a good metaphor for the subconscious. Bands are a good metaphor for family. Journalists are underpaid amateur psychoanalysts. And so I begin to plumb for answers.

Most of us only realize how weird our parents are after we grow up, but Hinz had the benefit of making this discovery at a young age. His mom and dad split up and his family splintered into a dozen subfamilies, and the experience has, on some level, driven him to reject any oversimplified ideas of normalcy. Is that childhood experience the engine driving the Happy Children's familial vibe?

"I don't think it's necessarily a comment on the nuclear family, but a lot of ideas I have are inspired by my weird family," Hinz says. "It feels gross and freaky, but it's fun."

I probe a layer deeper. What's the relationship behind those baldly ironic names: "Normal Parents" and "Happy Children"? Is this a commentary on the unrealistic expectations of American values? A middle finger to the idea of sitcom suburbia?

THE HAPPY CHILDREN
6 p.m. Sunday, October 1
Able Seedhouse + Brewery, 1121 Quincy St. NE, Minneapolis; 612-405-4642

"You're really highlighting my neurosis here," Hinz says with an apprehensive laugh. "You should quit your job and just be the Happy Children's therapist."

The band's preferred form of therapy is more kinetic. Instead of lounging on a shrink's couch, they work out their phobias and ennui in explosive house shows, funneling their anxieties into jumpy, sprawling jams that unlock the same animalistic catharsis in their fans. They leave the stage brined with sweat, one set closer to self-actualization.

"Each individual person should feel that it's OK to be fuckin' weird and not fit into any kind of normal family role," Seymour says. "It's nice to focus as much energy as I can on trying to feel good and be good and not be fucked up. Everybody feels fucked up."

We head upstairs to Seymour's back deck, a tilted, screened-in porch where vines and sunlight vie for dominion. Hinz and Seymour sink into an old sofa across from me, Hinz jabbing at a scab on his elbow with a goofy grin.

The two bandmates met in high school at the Saint Paul Conservatory for Performing Artists. Hinz went off to Olympia, Washington, for college, and a year later, Seymour joined him. But Olympia struck them as a deadbeat town. Both felt a vacuum of creativity, and like they were missing out on opportunities back home. From a basement dorm in a town they were beginning to resent, they watched their friends and fellow SPCPA alumni in Hippo Campus play *Conan*, and resolved to make a change.

"It's really not a great town," Hinz says. "There are a lot of people who aren't excited about their lives. There are a lot of stoners and drugs, and it's kind of a dead-end place. We came back [to the Twin Cities] for summer, and we were like, 'Jeez, what are we doing out there?'"

Hinz and Seymour dropped out of college and returned to Minnesota. But before he left, Hinz designed a tee scrawled with the slogan "Olympia Sucks." "They sold off the racks," he says. "Everyone feels it, but they just don't leave."

I ask Hinz why that mentality was so stifling. "I think it's immature to not strive to have a good life," he responds, plainly.

Hinz and Seymour started the Happy Children in 2015, adding local percussion wunderkind Judah McCoy (Bomba de Luz, JUDAHBOY95) on drums. They released a demo in early 2016, capping the year with their debut EP, *Small Talk*.

But things sputtered from the get-go. Though their live shows turned house parties into boiling abreactions, the band lost and gained momentum in reciprocal waves. Early on, McCoy and Seymour were bloodied in a car accident. Around the release of *Small Talk*, McCoy had a seizure.

Their highest high came in March 2017, when they were tapped to open for Hippo Campus in First Avenue's Mainroom. The set was their first taste of local fame, and it should have set them up for other high-profile bookings. Three weeks later, though, McCoy's girlfriend publicly accused him of

domestic violence, posting harrowing images of her injuries on Instagram alongside a request for an emergency protection order she filed with a Hennepin County court. Hinz and Seymour immediately kicked him out of the band, canceling a show scheduled for that same evening and releasing an unambiguous statement on the matter.

"I don't think there's any other way it could've gone down," Hinz says. "There's no way to actually turn that around and pretend it didn't happen."

"You gotta condemn that shit," Seymour adds.

Cutting McCoy out meant restarting the band. His syncopated, proggy drum work was a key element of the Happy Children's sound, the kick that made songs like "Hail Mexico" and "All Wrong" into madcap contagions. And the band was set to record a debut LP, slated to drop this fall.

Kicked in the ass again, the Happy Children turned to the same mantra that had helped Hinz dispose of mutilated mice a few years prior.

Hinz and Seymour recruited drummer Jon Lindquist and they're pressing forward, with plans for a new EP before the end of the year. When I close my notebook, they can cease their self-examination, free to return to exorcising their traumas one sweaty gig at a time, THEY HAVE NO POWER emblazoned therapeutically on their chests.

"No matter what happens, it's still happening," Seymour says. "We also have no power. Nobody has any power." CP

CRITICS' PICKS

PALEHOUND

7TH ST. ENTRY, WEDNESDAY 9.27

Along with bands like Krill and Pile, Palehound are at the forefront of Boston's current indie rock charge. Originally the solo project of singer and guitarist Ellen Kempner, Palehound became a trio with the addition of bassist Larz Brogan and drummer Jesse Weiss, though Kempner's idiosyncrasies still define the band's sound. Palehound's songs tend to be quiet and intimate—except when they're not. The band like to shred and stomp, too, evoking any number of fuzzy Matador Records bands from the '90s, but with Kempner's sneaky vocal hooks and veritable shredding, their sound is ultimately more refreshing than revivalist. With standouts like "If You Met Her" and "Feeling Fruit," this year's *A Place I'll Always Go*, the follow-up to 2015's *Dry Food*, makes Palehound two-for-two. Tall Friend and Strange Relations open. *18+. 7:30 p.m. $12-$14. 701 First Ave. N., Minneapolis; 612-338-8388.* —MICHAEL MADDEN

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sat : september 30
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sun : october 1
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High Time

Advice on weed, first dates, and asshole kids

Dan Savage

I had a blast hosting Savage Lovecast Live at San Francisco's Palace of Fine Arts. Audience members submitted questions, and I consumed a large pot edible right after the curtain went up and then raced to give as much decent sex advice as I could before it took effect. Here are questions I didn't get to before my judgment became too impaired to give sex-and-relationship advice.

I've been on the dating apps a while. What's up with serial first daters?

Back when people primarily met at parties, bars, clubs, etc., we established baseline physical/chemical attraction before learning someone's name and long before a first date. With apps, however, we can't establish baseline physical/chemical attraction until our first face-to-face meeting—until after that "first date," which itself comes after we've swapped flirty messages, sent additional pics, and made a plan to meet. Since apps mean more "first dates," it feels like we're meeting a lot more "serial first daters" these days. We aren't—it's just that now we have to meet up with people to eyeball 'em, say hello, and make small talk. Don't think of that first meeting with someone you met via an app as a "first date," think of it as the preinterview before the first date.

Since my man and I got engaged, we've been fighting about wedding planning. We never fought until now. How can we have a wedding without ruining our relationship? Best sex of my life, BTW.

Elope. For your own sake, for the sake of friends and family members who will inevitably be sucked into your conflict about your wedding plans, for the sake of all that excellent sex... just fucking elope.

We are two lesbians in our 20s and ready to start a family. Will you be our sperm donor?

Nope!

You've recommended marijuana to help women have better sex. I've tried it, but I often get so high that time seems to fracture. When that happens, I worry I'm missing orgasms. What should I do?

Less!

You are always talking about adult children coming out to their fundamentalist parents about being queer, poly, kinky, etc. But how should older adults handle coming out to their batshit fundamentalist adult kids, especially when these kids control access to grandchildren?

Just as an adult child's presence is their only leverage over their parents, your presence is your only leverage over your adult children. (Unless you're sitting on a large family fortune, of course, and you can threaten them with disinheritance.) And just as queer kids are sometimes forced to lie to their parents in order to avoid being cut off or thrown out, you may have to tell your kids what they want to hear in order to avoid being cut out of your grandchildren's lives. It sucks, and I'm sorry—but once your grandchildren are grown, you can say whatever you like and tell your batshit fundamentalist adult kids to go fuck themselves.

What are some ways to overcome shyness and tell your partner what you want?

Think how soon you'll be dead (soon!) and how long you're gonna stay dead once you're dead (forever!). Then tell your partner everything. Do it in an email if you can't do it face-to-face—but do it! Donald Trump is president and we could all be dead tomorrow. Don't delay!

Savage Love Live is coming to Minneapolis on October 6! For ticket info, go to facebook.com/dansavage.

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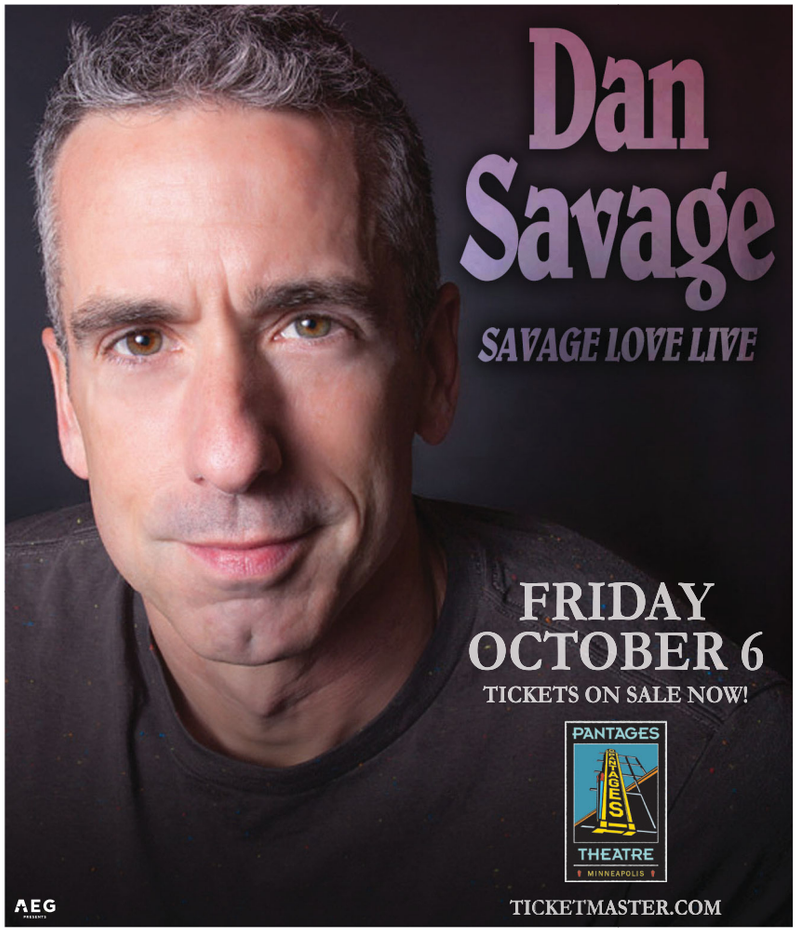

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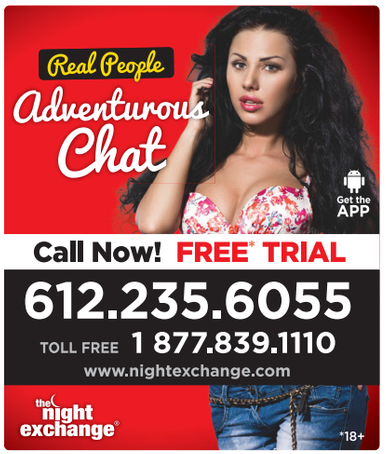
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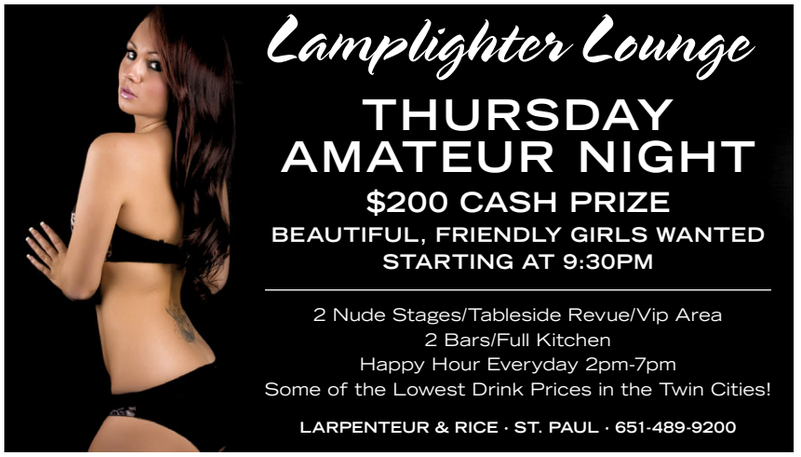
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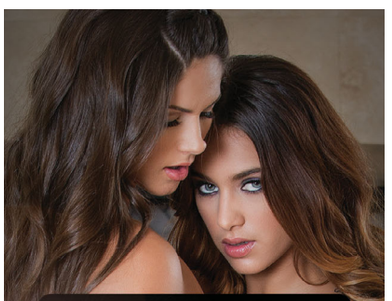

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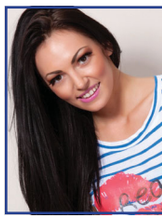
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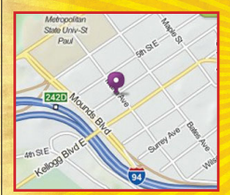

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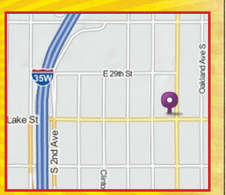

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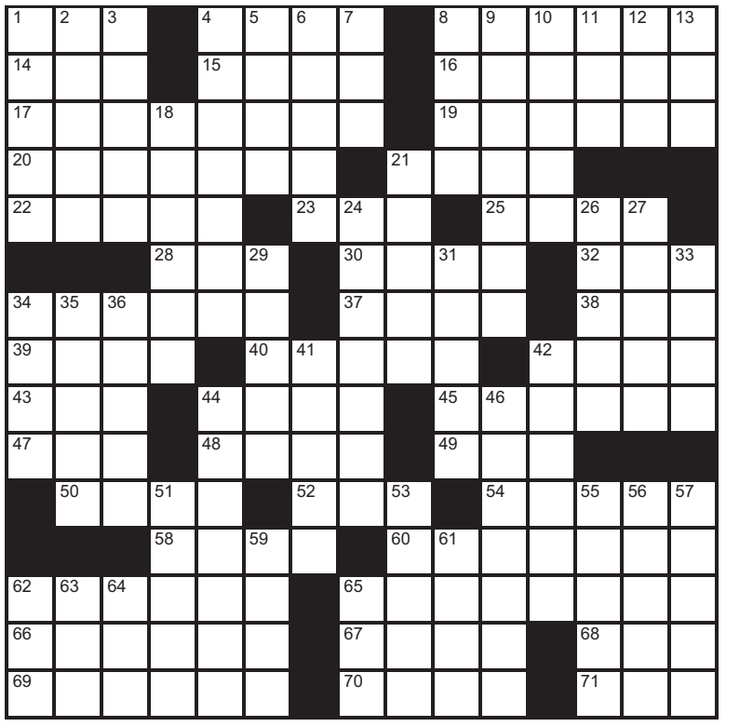

PARTY LINE

BY BRENDAN EMMETT QUIGLEY

Across

1 Parabola's motion
4 Heels
8 Green lands
14 Dr. Seuss character Cindy ___ Who
15 Plenty
16 Reveal
17 Excursion that begins at square 18 and snakes through the grid all the way to the seventh letter of 65-Across
19 Like poor work
20 Donkey's brays
21 White House worry
22 Type of tea
23 Cleanup org.
25 "___ we forget"
28 Michael Bloomberg got one in '66: Abbr.
30 "The Mambo Kings" director Glimcher
32 Army rank below col.
34 "Help me out here"
37 Famed hunchback
38 Legal grp.
39 Units of energy
40 Fairy tale brutes
42 Green hopper
43 Spray-on ___
44 Camera attachment
45 One who might get the word out?
47 Polished off
48 Biblical twin
49 ___ Francisco 49ers
50 Jewel-___ Drug
52 Stratego piece
54 Wide receiver Andre
58 Make a lasting impression
60 Blu-Ray extra
62 Actor Martin
65 How you might feel after consuming everything in the path starting from square 18 (shouldn't have had a couple on that fourth stop)
66 Toward the center
67 Accusatory words
68 Ambulance VIP
69 Key exams
70 Unit of perceived loudness
71 Windows predecessor

Down

1 Letter before 34-Down
2 Rakish men
3 Sugar servings
4 "¡Ay ___!"
5 There "ought to be" one
6 Use a divining rod
7 Letters on Matt Carpenter's cap
8 Solder, say
9 Asthmatic's device
10 Bring out
11 Was in front
12 Completed
13 Like a con artist
18 Big winners
21 Soda size
24 Gets a partner
26 Natty
27 Game in which you can't say certain words
29 Succulent plants
31 Beaks
33 Hockey's Jaromir
34 Letter after 1-Down
35 Clio's sister
36 Gru's youngest daughter in "Despicable Me"
41 Grind, as teeth
42 Over
44 Ballerina's wear
46 Tranq shooter
51 Furniture wood
53 Juvenile
55 Up in the clouds?
56 Vermont ski resort
57 "Dagnabbit"
59 Cows' chews
61 Psalms preposition
62 One in a "Nevertheless She Persisted" shirt, briefly
63 52 semanas
64 "Appetite For Destruction" rappers
65 On top of things

Last Week's Answer

F	I	L	A	S		A	L	A	S		K	O	O	L
A	R	E	T	E		G	U	N	K		E	B	A	Y
D	E	M	O	C	R	A	C	Y	I	S	L	I	K	E
		O	N	S	E	T			M	U	L	E	S	
H	O	N	E		C	H	E	A	P	L	Y			
A	T	T		A	T	A	M	B	O	U	R	I	N	E
S	T	O	P	G	O		P	U	N		I	G	A	S
S	O	R	E	S		N	O	T		S	P	O	T	S
L	I	T	A		D	O	W		L	O	A	T	H	E
E	V	E	R	Y	O	N	E	C	A	N		N	A	N
			L	A	T	E	R	A	L		G	O	N	E
	B	U	G	L	E			R	A	N	A	T		
B	E	T	R	U	S	T	E	D	W	I	T	H	I	T
E	T	N	A		O	M	N	I		L	O	I	R	E
T	H	E	Y		N	I	C	O		E	R	N	S	T

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